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urged as an essential part of the explanation. No intervening medium is thought necessary for such reversions to type. In thus calling attention to this phase of the author's point of view I should do injustice to the book if I did not add that Professor Robertson has made himself familiar with the investigations of modern scholarship and has brought together in his book an immense amount of valuable material, including much that is of interest to classical students. It is provided with three good indexes and contains copious references to the literature upon the various topics discussed.

RALPH HERMON TUKEY

WILLIAM JEWELL COLLEGE

Prodikos von Keos und die Anfänge der Synonymik bei den Griechen.

VON DR. HERMANN MAYER. (Rhetorische Studien herausgegeben von Dr. E. Drerup, Heft 1.) Paderborn: Ferdinand Schöningh, 1913. Pp. 159. M. 5.

Mayer concludes from the available evidence that Prodicus was the first to attempt a scientific study of the meaning of words but that he left no work on that subject. However, on the basis of the passages in the works of Plato, where Prodicus is mentioned or introduced as speaking, confirmed and supplemented by scattered references in other authors, he is able to deduce certain general principles that Prodicus followed in the discrimination of synonymous terms and also to point out certain characteristic methods in his use of synonyms in connected discourse. Mayer then applies this test to the works of the authors who might have come directly under his influence. Aside from its demonstration of the influence of the teachings of Prodicus upon his contemporaries, the book contains a number of interesting observations on the relation between synonymy and other elements of style.

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Q. Orazio Flacco studiato in Italia dal Secolo XIII al XVIII. By

GAETANO CURCIO. Vol. VII of Biblioteca di Filologia Classica, diretta da CARLO PASCAL. Catania: Fran. Battiato, 1913. Pp. viii+338. L. 5.

Curcio's work belongs among the remoter ramifications of classical philology. Strictly speaking, it is within the field of comparative literature. The author's aim is to trace the influence of Horace on the technique, contents, and spirit of Italian lyric poetry from Petrarch through the eighteenth century. His hope is that he may contribute materials indispensable for the study of Italian poetry.